Mānikachandra
Digambara Jaina Granthamālā
No. 40

To

My Grand-father

Who quietly passed away, a few days back, at the ripe age of about one hundred & five.

—EDITOR

Māṇikachandra D. Jaina Granthamālā, No. 40.

JAṬĀ-SIṀHANANDI'S

VARĀṄGACARITA

(A Sanskrit Purāṇic Kāvya of A. D. 7th Century)

Edited for the first time from two palm-leaf Mss. with Various Readings, a critical Introduction, Notes, etc.

BY

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काव्यानुचिन्तने यस्य जटाः प्रचलवृत्तयः ।
अर्थान्स्मानुवदन्तीव जटाचार्यः स नोऽवतात् ॥

जिनसेन, आदिपुराण १–५०.

माणिकचन्द्र-दिगम्बर-जैन-ग्रन्थमालायाः
चत्वारिंशो ग्रन्थः

श्री-जटासिंहनन्दि-विरचितं

वराङ्गचरितम्

उपाध्यायोपाह्व - आदिनाथेन
संशोधनात्मकया प्रस्तावनया टिप्पण्यादिभिश्च
समलंकृतं संपादितं च

प्रकाशिका
माणिकचन्द्र-दिगम्बर-जैन-ग्रन्थमाला-समितिः
हीराबाग, मुम्बापुरी ४

वीरनिर्वाण संवत् २४६५

रूप्यकत्रयम्

प्रकाशक

पं. नाथूराम प्रेमी,

मंत्री, माणिकचन्द्र दिगंबर जैनग्रंथमाला, हीराबाग, बंबई ४

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मुद्रक

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बंबई ४, पृ. 56-88; १-३६४.

मंगेश नारायण कुलकर्णी, कर्नाटक प्रेस,

चीरा बाजार, बंबई २, पृ. i-xvi, 1-56, 365-396.

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प्रकाशकका निवेदन

न्यायकुमुदचन्द्रके बाद मा० ग्र० मालाका यह चालीसवाँ ग्रन्थ प्रकाशित हो रहा है। न्यायकुमुदका अन्तिम भाग प्रेसमें जा रहा है जो संभवतः आगामी वर्षके अन्त तक प्रकाशित हो जायगा, और क्रमानुसार उसका नम्बर ३९ होगा।

दिगम्बर जैन-सम्प्रदायके उपलब्ध संस्कृत कथा-साहित्यमें जहाँ तक मैं जानता हूँ रविषेणके पद्मचरितको छोड़कर और कोई ग्रन्थ इससे प्राचीन नहीं है। आचार्य जिनसेन (प्रथम) के हरिवंशपुराणके उल्लेखके आधारपर सबसे पहले, लगभग २० वर्ष पहले, मैंने वरांगचरितकी ओर विद्वानोंका ध्यान आकर्षित किया था, परन्तु उस समय यह रविषेणकृत समझ लिया गया था। सबसे पहले प्रो. आदिनाथ नेमिनाथ उपाध्याय, एम्. ए. ने इस ग्रन्थके पता लगानेका प्रयत्न किया, और इसका एक सर्ग पूनेके भाण्डारकर प्राच्यविद्यासंशोधन मन्दिरके त्रैमासिकमें प्रकाशित करके बतलाया कि यह वही वरांगचरित है जिसका हरिवंशमें उल्लेख है परन्तु इसके कर्ता रविषेण नहीं किन्तु आचार्य सिंहनन्दि या जटाचार्य हैं। तब मैंने उपाध्यायजीसे प्रार्थना की कि यदि आप इस ग्रन्थकी एक दो प्रतियाँ और भी तलाश करके सम्पादित कर दें, तो मैं इसे मा० ग्रन्थमालामें प्रकाशित करनेका प्रबन्ध कर सकूँगा। उपाध्यायजीने इसे स्वीकार तो कर लिया परन्तु प्रतियाँ जब तक न मिलें तब तक कार्यका प्रारंभ कैसे हो? कारंजाके भंडारोंकी दो प्रतियोंका हम लोगोंको पता लग गया था, और आशा भी थी कि वे किसी न किसी तरह प्राप्त की जा सकेंगी, परन्तु हमारे सब प्रयत्न व्यर्थ हुए। ग्रन्थमालाके शुभचिन्तक प्रो० हीरालालजी जैन एम्० ए०, पं० देवकीनन्दनजी शास्त्री और सिंघई पन्नालालजी आदि भी कारंजाके पुस्तकाध्यक्षोंपर अपना प्रभाव डालकर इस कार्यको न कर सके। यह भी न हो सका कि कारंजामें ही प्रेस-कापीका मिलान कर लेने दिया जाय। लाचार उपाध्यायजी स्वयं अपने सतत प्रयत्नसे अन्यत्रकी जिन दो प्रतियोंको प्राप्त कर सके उन्हींके आधारसे उन्हें इस ग्रंथको सम्पादित करना पड़ा।

ग्रन्थ कितने परिश्रम और सावधानीसे सम्पादित हुआ है, यह विद्वान् पाठक स्वयं ही इसका स्वाध्याय करके निर्णय कर लेंगे। मुझे तो इतना ही कहना है कि उपाध्यायजी आधुनिक ग्रन्थ-संशोधन-कलामें बहुत ही कुशल हैं, और उन्होंने जैनसमाजके विद्वानोंके सम्मुख इस बातका आदर्श उपस्थित किया है कि प्राचीन ग्रन्थोंका सम्पादन किस प्रकार होना चाहिए।

उनकी इस योग्यताके ही कारण बॉम्बे यूनिवर्सिटीने इस ग्रन्थके प्रकाशन कार्यमें २५० ढाई सौ रुपयोंकी सहायता देकर ग्रन्थमालाके गौरवको बढ़ाया है। इसके लिए ग्रन्थमालाके प्रकाशक युनिवर्सिटीके प्रति अपनी हार्दिक कृतज्ञता प्रकट करते हैं।

अन्तमें हम जैनसमाजके धनी-मानियों और साहित्यप्रेमी विद्वानोंका ध्यान ग्रन्थमालाके आर्थिक संकटकी ओर आकर्षित करते हैं जिसके कारण उसके प्रकाशक अतिशय चिन्तित हो रहे हैं, और उन्हें इस समय अपना कार्य एक तरहसे स्थगित-सा कर देना पड़ा है। महाकवि पुष्पदन्तके महापुराणका एक ही खंड आदिपुराण प्रकाशित हो सका है। उसके दो खंड अभी और बाकी हैं। इसके सिवाय कई अलभ्य और अश्रुतपूर्व ग्रन्थोंकी पूर्व-तयारी की जा चुकी है, फिर भी उन्हें प्रेसमें नहीं दिया जा सका है।

ग्रन्थमालाके पूर्व प्रकाशित ग्रन्थोंका स्टॉक बढ़ता जा रहा है। बिक्री नहीं हो रही है। यदि कमसे कम बड़े बड़े मन्दिरोंके पुस्तक-भंडारोंमें ग्रन्थमालाका एक एक सेट ही खरीद कर रख दिया जाय, तो उनकी विक्रीसे ही यह आर्थिक संकट टल सकता है।

जैन-समाजको सरस्वतीमाताके जीर्णोद्धार-कार्यमें इतनी उपेक्षा तो नहीं करनी चाहिए।

निवेदक,

हीराबाग, बम्बई }
२७–१२–३८ }

नाथूराम प्रेमी,
मंत्री

PREFACE

As late as 1933, *Varāṅgacarita*, which is referred to as an attractive composition by Jinasena in his *Harivaṁśa* (A.D. 783), was merely a name to us; and by mistake it was attributed to Raviṣeṇa, the author of *Padmacarita*. After discovering an anonymous Ms. of *Varāṅgacarita* in Kolhapur, I contributed a paper to the *Annals* of the Bhandarkar Oriental Research Institute, vol. XIV, parts i-ii, in which the following points were clearly brought out: there was no *Varāṅgacarita* of Raviṣeṇa; Jaṭilamuni wrote one *Varāṅgacarita* which is preserved in the anonymous Ms.; and this Jaṭilamuni, Jaṭācārya or Jaṭāsiṁhanandi flourished earlier than A.D. 778.

This new find was warmly welcomed, and my researches about its authorship and date were much appreciated. Some of my friends repeatedly pressed me to bring forth a complete edition of it. To publish the text of such an old poem from a single Ms. was not advisable, so I had to wait for some more material to fulfil the desire of my friends.

I learnt that there are two Mss. of this poem in the Karanja Bhaṇḍāras from the *Catalogue of Sanskrit and Prākrit Mss. in the C. P. and Berar* (Nos. 7862-3). Pt. PREMI and myself tried our utmost to get their transcripts, but all our efforts failed. Even the variant readings of the first canto could not be available to us despite the kind efforts made on our behalf by eminent persons like Pt. DEVAKINANDAN and Prof. HIRALAL. The attitude of the custodians of these Bhaṇḍāras stands self-condemned. Such people will be remembered as pious iconoclasts

valuable suggestions which I have incorporated in the Notes. It was very kind of the Director, Archæological Department, Nizam's Government, to have allowed us to include the photograph of the Kopbāḷ inscription in this volume.

Words are inadequate to express my sense of obligation to Pt. NATHURAM PREMI, Bombay, but for whose encouragement I would not have been able to publish this work. Some twenty-five years back, it was he who drew the attention of scholars to the existence of a *Varāṅgacarita*; and to-day, with almost a personal interest, he shouldered the responsibility of publishing this work, though the funds at the disposal of the Mālā were very meagre. Thanks are also due to Sheth THAKURDAS BHAGWANDAS JHAVERI who takes sincere interest in the progress of the Mālā.

The editor acknowledges his indebtedness to the University of Bombay for the substantial financial help it has granted towards the cost of the publication of this book.

In placing this work in the hands of Sanskritists it is a consolation for the editor and the publisher that a Sanskrit Purāṇic Kāvya of the last quarter of the 7th century A.D. is brought to light; and its author, whose personality and identity were almost forgotten, is rescued from oblivion.

karmaṇyevādhikāras te :

Rajaram College, Kolhapur : }
December 1938. } A. N. UPADHYE

BY THE SAME AUTHOR

1. **Paṁcasuttaṁ** of an Unknown ancient writer: Prākrit Text edited with Introduction, Translation, Notes with Copious extracts from Haribhadra's Commentary, and a Glossary. Second Ed., revised and enlarged, Crown pp. 96, Kolhapur 1934.

2. **Pravacanasāra** of Kundakunda, an authoritative work on Jaina ontology, epistemology etc.: Prākrit text, the Sanskrit commentaries of Amṛtacandra and Jayasena, Hindī exposition by Pāṇḍe Hemarāja: edited with an English Translation and a critical elaborate Introduction etc. New Edition, Published in the Rāyachandra Jaina Śāstramālā vol. 9, Royal 8vo pp. 16+132+376+64, Bombay 1935.

3. **Paramatma-prakāsa** of Yogīndudeva. An Apabhraṁśa work on Jaina Mysticism: Apabhraṁśa text with various readings, Sanskrit Ṭīkā of Brahmadeva and Hindī exposition of Daulatarāma, also the critical Text of **Yogasāra** with Hindī paraphrase: edited with a critical Introduction in English. New Ed., Published in the Rāyachandra Jaina Śāstramālā vol. 10, Royal 8vo pp. 12+124+ 396, Bombay 1937.

INTRODUCTION

1. Critical Apparatus

This edition of *Varāṅgacarita* is based on two palm-leaf Mss. that were available ; and their critical description is given below :

Ka (क) : This palm-leaf Ms., measuring 13·5″×2″×2″, belongs to Śrī Lakṣmīsena Maṭha, Kolhapur (No. 155, also 195, *Varāṅgacaritra, Saṁskṛta*). It contains 144 leaves (= 288 pages) ; each page has eight lines and each line about 55 letters. It is written in Old-Kannaḍa script, and the hand-writing is uniform and fairly beautiful. The Ms. is well preserved, and is in good order. Only one leaf, No. 30, is broken across. It has some lacunae here and there. The copyist is careful, but his copy appears to have inherited some mistakes from the original. Now and then intelligent corrections are made in a new hand-writing. As it is usual in Old-Kannaḍa Mss., short and long *i, u* and *e* are not distinguished. Here *dh* and *th* are generally represented by *da* and *ta ;* and very often *p* and *y* are interchanged. When *r* is the first member of a conjunct group, the other consonant is written as double : *vīryya, dharmma* etc. The three sibilants are often confused, and *ḷ* is usually put for *l*.

The Ms. opens thus :

श्रीमदादिब्रह्मणे नमः । निर्विघ्नमस्तु ॥ अर्हंस्त्रिलोक......;

and the concluding passage, at the close of thirty-first canto, runs thus :

स्वस्ति श्रीविजयाभ्युदयशालिवाहनशकवर्षे १६५८ नळनामसंवत्सरे कार्तिकमासे कृष्णपक्षे चतुर्दशीतिथौ मन्दवारयुक्तायां श्रीरत्नपत्तनप्रविराजमानश्रीमदादिनाथ

श्रीवीरनाथस्वामिपादाम्भोरुहयुग्मसंनिधौ श्रीमदभिनवचारुकीर्तिपण्डिताचार्यवर्यानुज्ञया पोमण्णोपाध्यायस्य प्रियपुत्राय अण्णैय्योपाध्यायाय पायिसेट्टिपुत्रेण पार्श्वाह्वयेण मया लिखित्वा दत्तमिदं वराङ्गचरितमिति मङ्गलमहा श्री ६ ।.

Thus this Ms. was written by Pārśva, the son of Pāyiseṭṭi, for Aṇṇayya Upādhyāya, the son of Pomaṇṇa Upādhyāya, with the permission of the contemporary Cārukīrti Paṇḍitācārya, at Śrīraṅgapattana, on Mandavāra, the 14th of the black-half of the month of Kārtika, Śālivāhana Śaka 1658, the name of the year being Nala. Śrīraṅgapattana is the present Seringapatam near Mysore ; Cārukīrti is the permanent title of the Bhaṭṭāraka of Śravaṇa Bĕḷgoḷ Maṭha, and a salutation to him at the beginning of the fourth canto in this Ms. is not without some significance. The date corresponds with Saturday, 20th November, A.D. 1736. So our Ms. is 202 years old and comes from Mysore territory. This was the first Ms. of *Varāṅgacarita* that I discovered in 1930, and subsequently wrote a detailed paper on it in the *Annals* of the Bhandarkar Oriental Research Institute, XIV, 61-79.

Ma (म) : This is a faithful transcript of the palm-leaf Ms. of *Varāṅgacarita* belonging to the Jaina Maṭha at Śravaṇa Bĕḷgoḷ. Through the good offices of Mr. N. ANANTARANGACHAR the palm-leaf Ms. has been lately procured for the Oriental Library, Mysore. The Ms. measures 23½ by 1¾ inches and the written portion 22 by 1½ inches. It contains 109 leaves written on both sides. There are six lines on each side and roughly about 90 letters in each line. Every chapter opens with Śrī and a salutation to Vītarāga or some Tīrthakara which possibly belongs to the copyist. There are lacunae here and there.

The concluding lines of the copyist run thus :

स्वस्ति श्रीशकवर्षे १३८० बहुधान्यसंवत्सरे मार्गशिरमासे शुक्लपक्षचतुर्दश्यां रविवारयुक्तायां भल्लातकपुराभिधानमहापत्तने श्रीनेमितीर्थेश्वरमहाचैत्यालये मातृकामनतिक्रम्य यथा स्थितं तथैव लिखितम् । पुस्तकमिदं लेखकशिरोमणिना ओडयप्पविप्रेण

लिखितमिदं पुस्तकं तत्सर्वं क्षम्यतां बुधैरिति लेखकस्य मम प्रार्थना ॥ शुभं भवतु ॥ मङ्गलं चास्तु ॥ भद्रं भूयाज्जिनशासनाय ॥ श्रीनेमिनाथाय नमः ॥ श्रीवीरसेनमुनये नमः ॥ ॥

Thus this Ms. was written and finished by the priest Ōḍayappa who styles himself as *lekhaka-śiromaṇi,* an expert copyist, at Bhallātakapura, on Sunday the 14th day of the bright half of the month of Mārgaśira in the year Bahudhānya, Śaka 1380. Bhallātakapura is the present Gersoppa[1] which is famous for Joag Falls and which, I am told, possesses Jaina cultural relics in the form of typical temples with beautiful images. The date corresponds with Sunday, 19th of November, A.D. 1458. This Ms. is 480 years old.

I have not handled this palm-leaf Ms., but my readings etc. are based on a faithful transcript of it kindly supplied to me by Pt. N. ANANTARANGACHAR of the Oriental Library, Mysore.

Some more details about Ma and Ka may be noted here. These Mss. show a tendency of retaining *visarga* before *k* and *p* where ordinarily it is changed to *ṣ*. Both of them read *sanmāna* for *saṁmāna.* In canto xxvi, verse No. 65 is found only in Ka, and verse No. 76, the same as No. 81 below, only in Ma. In three places arrangement of lines into stanzas, possibly due to the loss of some line or lines, is much confused : i) Between vii. 18 and vii. 23 there should be in all sixteen lines, but both the Mss. have only fourteen lines distributed over three verses. Ka puts six lines in No. 21 and Ma also shows nearly the same arrangement though two lines are left without numbering after No. 21. It is impossible to construe the verses as they stand ; so I have shown blank space for lines 3 & 4 in No. 19 and then distributed the remaining lines. ii) In both the Mss. there are only eleven lines between xx. 2

1. R. NARASIMHACHARYA : *Karṇāṭaka Kavicarite* Vol. II, p. 228.

and xx. 6 : Nos. 3 & 4 have four lines each, while No. 5 has only three. This arrangement is syntactically impossible and gives no sense. I have shown, however, the 4th line of No. 3 as blank which makes the position quite clear. iii) Some two lines being lost somewhere the arrangement of verses xxiv. 63-72 is much unsatisfactory. In verse No. 70 Ka has only two lines *svapurārjita......varṇayanti,* while Ma has only two in No. 71 *bahukoṭi......praśāsti.* A close study of this portion tempted me to keep the first two lines of No. 64 blank and then assign the remaining lines to different verses.

There are many identical lacunae in both the Mss., for instance : i. 62, 70 ; vi. 54 ; xvi. 72 ; xvii. 76, 78 ; xviii. 130 ; xx. 27 ; xxiv. 22, 23, 40 ; xxv. 27, 49 ; xxix. 21 ; xxxi. 48 etc. In textual accuracy Ma is superior to Ka, but comparatively there are more lacunae in Ma (for instance xiv. 98 ; xvi. 72 ; xvii. 70, 71, 72, 74, 75, 76, 78, 80, 82, 84, 86 ; xviii. 1, 3, 5 ; xxii. 59, 62 ; xxiv. 40 etc.), but most of them I could fill by the readings given by Ka. Some lacunae in Ka are filled by a subsequent hand, at times even incorrectly. For instance in xx. 27 there is a gap of two letters, and Ka supplies in the margin a reading *javaiḥ* which is not quite satisfactory ; in xvii. 76 Ka has no gap as in Ma, but the reading of Ka is far from being satisfactory. From the transcript I see that Ma once gives a *v. l.* on ix. 10 ; possibly it is from the margin of the palm-leaf Ms. The number of cases of Ma filling the gaps of Ka is negligibly small, almost nil.

Compared with Ka, Ma is older by 278 years, it preserves better readings, and it contains less scribal errors though the number of lacunae in it is greater. Ma was written at Gersoppa and Ka at Seringapatam : thus both of them come from Karṇāṭaka. They are closely associated with the Jaina Maṭha at Śravaṇa Beḷgoḷ in the Mysore territory : Ma belonged to that Maṭha before it was brought to Mysore, and Ka was copied with the permission of the contemporary Bhaṭṭāraka of that

Matha. Ka has one verse not found in Ma (xxvi. 65); in some places Ka supplies satisfactory letters and words where Ma has gaps (xvii. 70, 71 etc.); and Ka has many readings quite independent of Ma (see for instance the readings on vi. 43, xiii. 41, xvi. 18, xix. 11 etc.). These facts are enough to show that Ka is not a direct copy of Ma. Then some other points also will have to be taken into account: between the two Mss. there are many common lacunae as noted above; there are some significant errors in both (see vi. 19; vii. 13; xii. 27; xiii. 40, 58; xiv. 26; xv. 105; xx. 71; xxii. 69; xxiv. 4; xxx. 47 etc.); at the opening of canto xxx there is a salutational verse in both possibly belonging to the copyist. These facts indicate that Ka is not absolutely independent of Ma. Under these circumstances I am inclined to believe that both Ka and Ma had a common predecessor in an old Ms. some generations back. The greater number of lacunae in Ma might indicate that the immediate predecessor of Ma was a faulty Ms. being eaten by worms etc. It is very difficult to say whether any intelligent copyist has filled the gaps in Ka or in its predecessor.

2. Text-Constitution

The editor had to work with the limited material supplied by these two palm-leaf Mss. which belong to the same family. They are distant members of the same group. This limited material too has its own defects. Genuine variants as such are very few. Most of the divergent readings are like the guesses and the slips of scribes. When the text is difficult or obscure the number of readings increases. We have more variant readings at the beginning of the work than at the close of it:

perhaps many novices studied some opening cantos of *Varāṅgacarita.* In philosophical sections, for instance canto xxiv, the text is obscure in many places and baffles one's wits. There are many gaps in the text ; variants, even though available, are not of much help ; and very often both the Mss. unite to commit a palpable error. The work is pretty old ; the Ms. tradition is insufficient and defective ; and there is no commentary available on this work. The text is being edited for the first time, and as such I had no opportunities of availing myself of the suggestions of earlier workers. Lastly, no other work of this author has come to light, a close study of which would have helped the editor to understand the textual peculiarities in a better manner.

Under these circumstances I have proceeded with utmost caution and conservatism. By mutually collating Ka and Ma, many scribal, orthographical and other errors were eliminated. The spelling and other features of the text are presented in a standardised form. Common lacunae are retained. In some cases signs of short and long vowels are added by me in square brackets. When there was a gap only in one Ms., it has been filled by readings supplied by the other. This eclectic method I have adopted, because both the Mss. belong to the same family. When there was a disagreement, I have adopted a convenient reading in the text and relegated the other to the foot-notes. Sometimes it will be seen that meaningless variants are noted with a view that they might be useful to conjecture the correct original. When the text is apparently corrupt, I have put question marks in a few cases. As far as possible I have not trespassed the material supplied by the Mss., and even in keeping myself within that limit I had to use my discretion now and then. When there is an agreement between both the Mss. even on plain errors, I have proceeded thus : the readings are left as they are, but in the foot-notes, within square brackets, I have suggested what might have

been the probable original of the corrupt readings. Now and then I had occasions to discuss these corrupt readings with many of my friends who were kind enough to make some suggestions here and there. Such suggestions together with those that occurred to me later and other points which I had to face in settling the text I have included in the Notes at the end. In handling the Mss. material such readings do suggest themselves to anyone from the recognised grammatical, metrical and syntactical needs, from the peculiarities of the script, and from the metathetical, haplographical and other errors to which the scribes are often liable. I may explain a few cases here by way of illustration : In iv. 47 Ka reads *sacalaḥ kṣaṇataḥ*, and Ma reads *sa ca lakṣaṇataḥ*, but both of them do not mean anything. Taking the sense into consideration and remembering that *c* and *v* could be confounded both in Devanāgarī and Kannaḍa I have suggested [*śaivalaḥ*] as the possible correct reading. In vii. 13 *prakṛṣṭa-kāraṇḍavahaṁ vasanti* is only a metathetical corruption of [°*kāraṇḍava-haṁsavanti*]. In XII. 27 *draṣṭuṁ naraṁ prāṇi* is certainly a scribal corruption of [*draṣṭuṁ na randhrāṇi*] as judged from Nos. 25-6 above. In xx. 71 *nṛpatayā* is only a contaminated error for [*pṛtanayā*], which gives the necessary sense. In xxx. 47 *tato'thā puri vāprasaṁgāḥ*, which is found in both the Mss., is decidedly a corrupt reading. Taking into consideration that *p* and *y* are often confused in this Ms. and that *v* could be read for *th*, I have suggested [*tato vāyurivālpasaṁgāḥ*] which, I think, gives a suitable sense. My emendations in the square brackets and in the Notes are only tentative ; and I do not claim them to be final. These suggestions are made more or less to eliminate the errors of copyists and not to improve on the author. As they are put in the foot-notes and separately in the Notes, they do not hinder better suggestions from others. Some of my Śāstric friends suggested to make these corrections freely in the text by relegating the corrupt readings to the foot-notes

and to regularise the grammatical angularities of the text according to *Siddhānta-kaumudī*. But, in view of the antiquity of the work and the insufficient and unsatisfactory character of the material, I have diligently refrained from taking any such steps, which, at this stage, would be a handicap to subsequent workers. I have, however, pointed out some grammatical irregularities in the Notes. Thus, in this edition, I have given a faithful record of the text-tradition from the two available Mss. and presented the text as satisfactorily as it was possible for me within the limitations of the material.

3. Authorship of the Poem

Both the Mss. do not mention the name of the author anywhere. Neither in the colophons of various cantos nor in the concluding verses of any canto has the author mentioned his name or any personal details. Anything like a praśasti is not found in either of the Mss. I have not been able to lay my finger on any significant words in the concluding verses of any canto which might indirectly hint the author's name. The two words *viśālakīrti* and *rājasiṁha* in i. 89 do catch our eye, but there is no need of forcing any special significance out of them, because such words do not occur at the close of other cantos.

In the absence of any clue from the text, we shall have to search for some external evidence to settle the authorship of *Varāṅgacarita*.

i) Jinasena, in his *Harivaṁśa-purāṇa*[1] (A.D. 783), refers to *Padmacarita* and *Varāṅgacarita* in these two verses :

1. Māṇikachandra Digambara Jaina Granthamālā Vols. 31-2, Bombay 1930.

कृतपद्मोदयोद्योता प्रत्यहं परिवर्तिता ।
मूर्तिः काव्यमयी लोके रवेरिव रवेः प्रिया ॥
वराङ्गनेव सर्वाङ्गैर्वराङ्गचरितार्थवाक् ।
कस्य नोत्पादयेद्गाढमनुरागं स्वगोचरम् ॥ I. 34–35.

Thus in the first verse Raviṣeṇa is suggested as the author of *Padmacarita*.[1] The second verse is not syntactically connected with the first, and it can be rendered thus : 'In whom will not the style of *Varāṅgacarita*, which is pregnant with sense arouse, with all its factors, deep passion for itself, just in the wise of a lovely damsel who arouses, with all her limbs, deep passion for herself—a damsel whose speech has its purpose done through her excellent limbs ?' It is a self-sufficient verse describing only the merits of *Varāṅgacarita* without mentioning the name of its author.[2]

ii) Uddyotanasūri, in his *Kuvalayamālā*[3] (A.D. 778), has a verse like this :

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1. Ibidem Vols. 29-30, Bombay Saṁvat 1985.

2. Pt. PREMI took these verses together and suggested in his *Vidvadratnamālā* (Bombay 1912), p. 43, that Raviṣeṇa had written a *Varāṅgacarita* besides his *Padmacarita*. Later on in a short article in *Jaina Hataishī* Vol. 15, p. 104, and in his Introduction to the edition of *Padmacarita* he quoted the verse from *Kuvalayamālā* with its defective readings. As I have shown elsewhere (*Annals* of the Bhandarkar Oriental Research Institute Vol. XIV, parts i-ii, pp.61-79), the attribution of *Varāṅgacarita* to Raviṣeṇa has to be given up for the simple reason that of the two evidences put forth by him one is insufficient since it does not mention the name of the author at all and the second goes completely against him. It gives me great pleasure to note that Pt. PREMI, a sportsman-like scholar as he is, has already corrected himself and accepted the view stated above in his Hindī summary of my article which he published in *Jaina Jagat*, February 1933.

3. *Catalogue of Mss. in Jesalmere Bhaṇḍārs*, Gaekwad's Oriental Series, Vol XXI, p. 42.

जेहिं कए रमणिज्जे वरंग-पउमाण चरियवित्थारे ।
कह व ण सलाहणिज्जे ते कइणो जडिय-रविसेणो ॥

It is clear from the words *jehiṁ, te, kaïṇo* that he is referring to two poets, the authors of *Varāṅga-* and *Padma-carita*, and their names are to be detected in the phrase '*Jaḍiyaraviseṇo*'. Pt. PREMI wavered on the reading of the first part : once he read *Jaḍiya* and a second time *Jaïya.*[1] DALAL quotes an extract from *Kuvalayamālā* in his notes on *Kāvyamīmāṁsā* of Rājaśekhara, and he also reads *Jaḍiya.*[2] Taking the names respectively, Uddyotanasūri attributes *Padmacarita* to Raviṣeṇa and *Varāṅgacarita* to Jaḍiya, which appears to be a wrong reading for Jaḍila, as we see from Dhavala's remark given below.

iii) Then Dhavala, in his *Harivaṁśa* (circa A.D. 11th century) composed in the Apabhraṁśa dialect, refers to *Varāṅgacarita* thus[3] :

मुणिमहसेणु सुलोयणु जेण
पउमचरिउ मुणिरविसेणेण ।
जिणसेणेण हरिवंसु पवित्तु
जडिलमुणिणा वरंगचरित्तु ॥

In quite plain terms Dhavala refers to *Sulocana-carita* of Mahāsena, *Padmacarita* of Raviṣeṇa, *Harivaṁśa* of Jinasena and *Varāṅgacaritra* of Jaṭilamuni. Though Jinasena is silent on the authorship of *Varāṅgacarita*, Uddyotana and Dhavala are unanimous in attributing one to Jaṭila. Now it remains for us to see whether Jaṭilamuni is the author of our *Varāṅgacarita* which is completely silent about its author.

1. *Jaina Hitaishī* XV. p. 104, and his Introduction to *Padmacarita* p. 3.

2. Gaekwad's O. Series No. I, p. 124 of the Notes ; 3rd Ed. p. 205.

3. *Catalogue of Sk. & Pk. Mss. in C. P. and Berar*, p. 764.

iv) Cāmuṇḍarāya, the commander-in-chief and minister of Rācamalla (A.D. 974-84) has composed in Kannaḍa prose one *Triṣaṣṭi-śalākāpuruṣa-carita*, popularly known as *Cāmuṇḍarāya-purāṇa* (A.D. 978)[1] in which we find a passage like this :

नाल्कनेय कथेयंबुदु द्रव्यमुं क्षेत्रमुं कालमुं भावमुं प्रकृतमुं तीर्थमुं फलमुमेंदु समांगमक्कुं. अवरोळ् द्रव्यवेंबुदु जीवाजीवास्रवसंवरनिर्जरबंधमोक्षमेंब तत्त्वमनुळ्ळुदु. क्षेत्रमेंबुदु त्रैलोक्यं. कालमेंबुदु अतीतानागतवर्तमानात्मक त्रिभेदमुं सुषमदुष्षमादि षड्भेदमनुळ्ळुदु. भावमेंबुदु कर्मंगळ क्षयदिनुपशमदिं क्षयोपशमदिनप्पात्मन पर्यायं. प्रकृतमेंबुदु जीवादितत्त्वंगळोळ्गावुदानुमोंदु विवक्षितमप्प वस्तु. तीर्थमेंबुदु जिनपति चरितं. फलमेंबुदु तत्त्वज्ञानं. ऐदनेय श्रोतृवेंबों **जटासिंहनंद्याचार्यर** वृत्तं—

मृत्सारिणीमहिषहंसशुकस्वभावा
  मार्जारकङ्कमशकाजजलूकसाम्याः ।
सच्छिद्रकुम्भपशुसर्पशिलोपमानास्ते
  श्रावका भुवि चतुर्दशधा भवन्ति ॥

इंतु प्रशस्ताप्रशस्तात्मकचतुर्दशविकल्पं.[2]

The prose passage, it will be seen, is a close paraphrase of *Varāṅgacarita* i. 6-7 ; and the quotation is the same as the 15th verse of the first canto. There is no doubt that Cāmuṇḍarāya is writing this portion with the verses of our *Varāṅgacarita* before him ; and it is no wonder, if Cāmuṇḍarāya was tempted to mention the name of the author of that verse. The phrase '*Jaṭāsiṁhanandyācāryara vṛttaṁ*' is not found in some of the Mss. used for the Ed. of *Ādipurāṇa* of Cāmuṇḍarāya, and so the editors have relegated this phrase to the foot-notes. A palm-leaf Ms. of *Cāmuṇḍarāyapurāṇa* written in Śaka 1427

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1. Published by Kārṇātaka Sāhitya Parishad, Bangalore 1928.
2. I have given this extract from an old palm-leaf Ms. belonging to Mr. TATYASAHEB PATIL of Nandani which is with me at present. The printed text has some different readings here and there.

(A.D. 1505) has this phrase along with the verse quoted, and I do not see any reason to doubt the genuineness of that phrase. Thus the author of the above verse, and consequently of our *Varāṅgacarita*, is Jaṭāsiṁhanandyācārya according to Cāmuṇḍarāya's authority. Further, I think, this Jaṭāsiṁhanandyācārya is the same as Jaṭācārya referred to in *Ādipurāṇa*[1] (c. A.D. 838) by Jinasena thus :

काव्यानुचिन्तने यस्य जटाः प्रचलवृत्तयः
अर्थान्स्मानुवदन्तीव **जटाचार्यः** स नोऽवतात् ॥ I. 50.

In a marginal note of a Ms. of *Ādipurāṇa* Siṁhanandin is given as the proper name of Jaṭācārya.[2] Not only Jinasena refers to Jaṭācārya but draws a good deal of technical matter from *Varāṅgacarita* as shown below. One is tempted to surmise from the above pieces of evidence that the name of our author was Siṁhanandi, and he was popularly known as Jaṭācārya perhaps from his long matted hair which 'shivered when he was deeply engrossed in his poetic compositions.' Cāmuṇḍarāya calls him Jaṭā-Siṁhanandi possibly to distinguish him from other Siṁhanandis that flourished before his time. Jaṭila means one who has matted hair, and hence we can identify Jaṭācārya with Jaṭila, the latter being the author of *Varāṅgacarita* according to *Kuvalayamālā* and Apabhraṁśa *Harivaṁśa*. Thus in conclusion we can say that this *Varāṅgacarita* is composed by Siṁhanandi, alias Jaṭā-Siṁhanandi, who was popularly known as Jaṭila or Jaṭācārya.

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1. The text is published with Marāṭhī translation (still incomplete) from Kolhapur, with Hindī rendering from Indore and with Kannaḍa translation (partly) once from Bangalore and once from Mysore.

2. *Collected Works* of R. G. Bhandarkar, Vol. II, p. 272.

4. JAṬĀ-SIṀHANANDYĀCĀRYA

Very little do we know about Jaṭā-Siṁhanandi, Jaṭācārya or Jaṭila. In different centuries there have flourished in Jaina hierarchy many saints and authors bearing the name Siṁhanandi. Taking a resumé of important epigraphic and literary references, we can enumerate at least half a dozen Siṁhanandis; and about all of them we have got very scanty information. i) The most famous Siṁhanandi, whose name is often mentioned in later inscriptions and who is closely associated with the historical tradition of Karṇāṭaka, is he who helped the two forlorn princes to found the Gaṅga dynasty sometime in the 2nd century A.D. or so.[1] ii) At Śravaṇa Bĕḷgoḷ there is an epitaph of one Siṅganandi who is assigned to circa Śaka 622 (A.D. 700).[2] iii) One Siṁhanandi, possibly belonging to Kāṇūrgaṇa, is mentioned in some of the inscriptions of the first quarter of the 12th century A.D[3]. iv) Then one Siṁhanandi, possibly of the Nandigaṇa,[4] is mentioned in some of the inscriptions of the last quarter of the 12th century A.D. It is not unlikely if this reference stands for the famous Siṁhanandi No. 1 noted above. v) Further one Siṁhanandi of Balātkāragaṇa is mentioned in an inscription of A.D. 1371 which records the death of his pupil[5]. vi) At the time of Śrutasāgara, who flourished about the beginning of the 16th century A.D., there was one Siṁhanandi, a Bhaṭṭāraka of Mālava territory, according to whose advice Śrutasāgara wrote his com-

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1. B. LEWIS RICE : *Mysore and Coorg from the Inscriptions*, p. 31 ; M. S. R. AYYANGAR & B. S. RAO : *Studies in South Indian Jainism*, p. 109.
2. *Epigraphia Carnatica* II. No. 32.
3. *E. C.* VII Shimoga No. 57 ; Ibidem Nos. 4 & 64.
4. *E. C.* V Arsikere No. 1 etc.
5. *E. C.* VIII Sorab No. 199.

mentary on *Mahābhiṣeka.*[1] vii) Dhavala mentions one Siṁhanandi who wrote a work on twelve Anuprekṣās, but we do not know anything about him further.[2] The details about various Siṁhanandis are so scanty that it is often difficult to distinguish one from the other. However the facts noted above are enough to show that there were Siṁhanandis more than one. Even today the same name is borne by many Jaina monks, and in order to distinguish one from the other the names of their villages etc. are added to their names : for instance, Eḍĕhaḷḷi Candrasāgara, Saragūra Candrasāgara and so forth. The name of Siṁhanandi who played some rôle in the foundation of Gaṅga dynasty was quite prominent in Karṇāṭaka tradition, and it is perhaps to distinguish from him that Cāmuṇḍarāya calls our author Jaṭā-Siṁhanandi.

Though his name had lately fallen into oblivion, Jaṭā-Siṁhanandi is mentioned with reverence for centuries together in Jaina literary tradition preserved in Sanskrit, Prākrit and Kannaḍa texts. According to Uddyotanasūri (A.D. 778) *Varāṅgacarita* is pleasing and its author Jaṭila worthy of respect. Jinasena I (A.D. 783) refers to *Varāṅgacarita* as perfect and fascinating. Jinasena II (*c.* A.D. 838) highly compliments the poetic flash of Jaṭācārya. Dhavala (*c.* 11th century A.D.) mentions Jaṭila and *Varāṅgacarita* in good company. These verses are already given above.

Turning to Kannaḍa literature, Pampa in his *Ādipurāṇa* (Ed., Mysore 1900) which was completed in Śaka 863 (A.D. 941)[3] respectfully mentions Jaṭācārya in this manner :

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1. Māṇikachandra D. J. Granthamālā Vol. 17, p. 7 of the Intro.

2. A. N. UPADHYE : *Pravacanasāra* (Bombay 1935) Intro. p. 39 foot-note 1.

3. For the dates of Kannaḍa authors I have mainly followed *Kavicarite* I-III.

आर्यनुत-गृध्रपिंछा-
चार्य-**जटाचार्य**-विश्रुतश्रुतकीर्त्या-
चार्य-पुरस्सरमप्पा-
चार्य-परंपरेये कुड्गे भव्योत्सवमं ॥ I. 12.

We have seen above how Cāmuṇḍarāya (A.D. 978) is indebted to *Varāṅgacarita* and gives a quotation from it plainly mentioning Jaṭā-Siṁhanandi as its author. Nayasena (A.D. 1112), in his *Dharmāmṛta* (Ed., Mysore 1924-26), refers to Jaṭā-Siṁhanandyācārya as an ocean of right conduct and endowed with many merits in the following verse :

वर्यर्लोकोत्तमर्भाविसुवोडनघरत्युन्नतकोंडकुंदा-
चार्यर्चारित्ररत्नाकररधिकगुणर्सज्**जटासिंहनंद्या**- ।
चार्यश्रीकून्चिभट्टारकरुदितयशार्मिक्कपेंपिंगे लोका-
श्चर्यर्निष्कर्मरेम्मं पोरमडिसुगे संसारकांतारदिंदं ॥ I. 13.

Pārśvapaṇḍita, in his *Pārśvanāthapurāṇa* (A.D. 1205), praises the courageous monk Jaṭācārya in the following verse[1] which is somewhat obscure :

बिदिरपोदर् तोलेयेने तू-
गिदोडाबिदिजिनमुनिप-**जटाचार्यर** धै-
र्यद पेंपु गेल्दुदु पस-
गेदळुकेयेनेनिसि नेगेदुमिगे सोगयिसिदं ।। I. 14.

Janna (A.D. 1209) in his *Anantanāthapurāṇa* (Ed., Mysore 1930) refers to Jaṭā-Siṁhanandyācārya as one who has spread the excellent religion both among the princes and peasants in the following verse :

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1. This verse was kindly supplied to me by Pt. D. L. NARASIMHACHAR from a MS. of that work in the Oriental Library, Mysore.

आचारोचित-संयमोपकरण-व्युत्पादकर् गृध्रपि-
छाचार्यर् चतुरंगुलोद्गमनरूहर् दीप्रभर् कोंडकुं-
दाचार्यर् नृपभृत्यवर्धितसुधर्मर् श्रीजटासिंहणं-
द्याचार्यर् दयेगेय्वरक्केमगे शुद्धाचारसंपत्तियं ॥ I. 13.

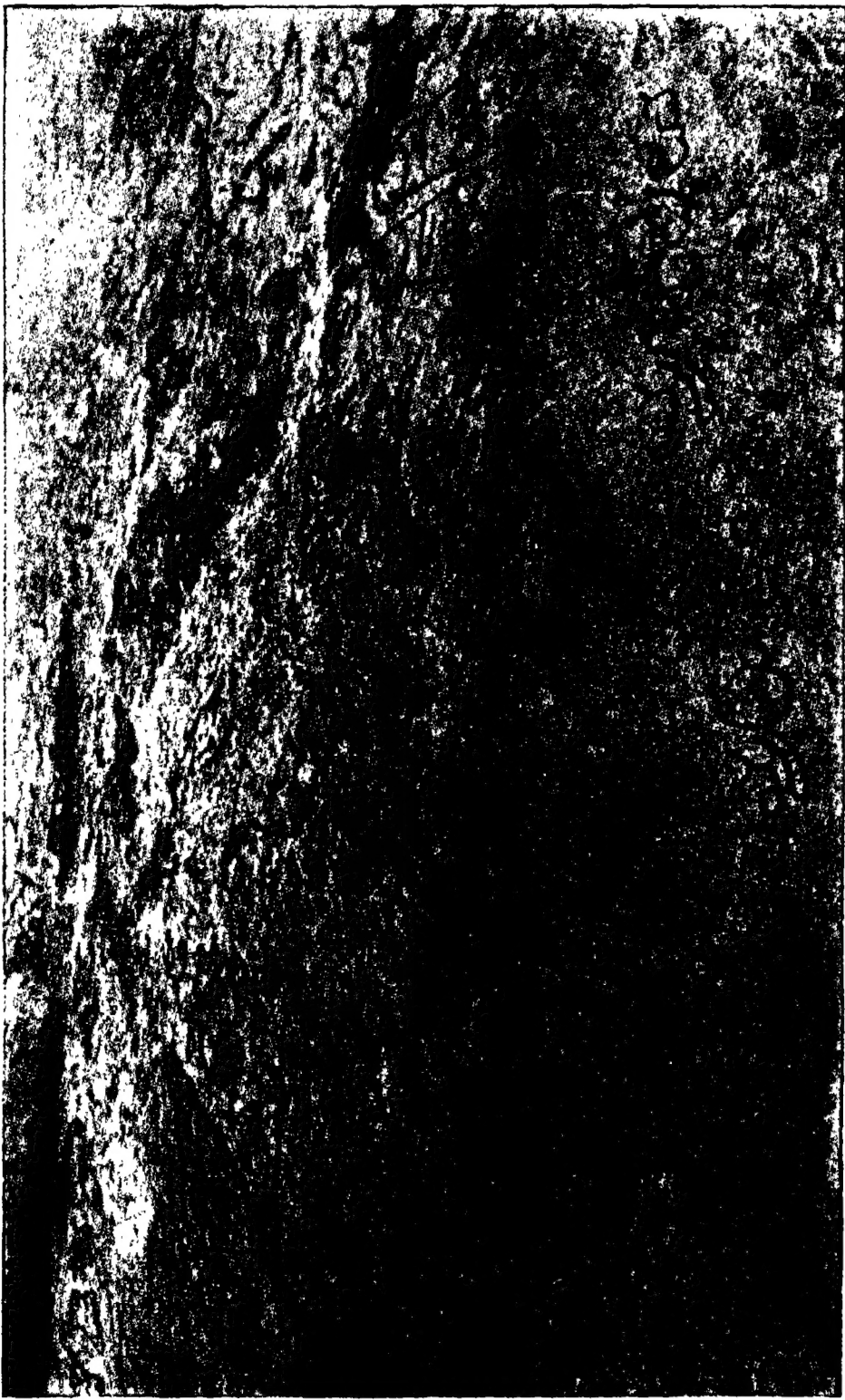
In verses Nos. 14-6 Janna mentions the names of Bhūtabali, Puṣpadanta, Jinasena, Vīrasena, Samantabhadra, Guṇabhadra, Pūjyapāda and Akalaṅka ; and the 17th verse is a Tripadi which runs thus :

वंद्यर् जटासिंहणंद्याचार्यादींद्र-
णंद्याचार्यादिमुनिपराकाणूर्ग-
णंद्यर्पृथिवियोळ्गोळ्गे ॥ I. 17.

Janna suggests here that Jaṭā-Siṁhanandi belonged to Kāṇūr-gaṇa, but this cannot be taken seriously for the following reasons. Though the origin and history of this Gaṇa are not satisfactorily worked out, the earliest mention of K(r)āṇūr-gaṇa, so far as I know, is found in the Bandalike inscription of *c.* A.D. 1074.[1] Janna's statement is not a contemporary evidence, because he flourished some centuries later than Jaṭā-Siṁhanandi. We have seen above that one Siṁhanandi of Kāṇūrgaṇa is mentioned in an inscription of the first quarter of the 12th century A.D.' From this it is not in any way unlikely that Janna associated Jaṭā-Siṁhanandi with Kāṇūrgaṇa. Guṇavarma II (*c.* A.D. 1230), in his *Puṣpadantapurāṇa,* (Ed., Madras 1933), calls Jaṭā-Siṁhanandi a *muni-puṅgava,* i.e., a prominent monk ; and tells us that no one could equal him in his pursuit of right path. The verse in question runs thus :

नडेवळ्ळियोळ् तन्न समं
नडेदाहं नडेदरिह्ल गडमैतेदेंसुं ।
नुडियुं नडेदुवो पदुळ्केके-
येडेगे जटासिंहणंदि मुनिपुंगवना ॥ I. 29.

1. *E. C.* VII Shikarpur No. 221.

Palki Gundu Inscription, Kopbal (Intro. pp. iv, 2).

‘ जटासिंगनंदि आचार्यर पदव चावय्यं माडिसिदों ’

Kamalabhava (*c.* A.D. 1235) in his *Śāntīśvarapurāṇa* (Ed., Mysore 1912) compliments Jaṭā-Siṁhanandi as an outstanding preceptor :

कार्यविदर्हद्बल्या-
चार्य-**जटासिंहनंदि** नामोद्दामा-
चार्यवरगृध्रपिंछा-
चार्यर चरणारविंदवृंदस्तोत्रं ॥ I. 19.

Mahābalakavi (A.D. 1254) in his *Nemināthapurāṇa*[1] refers to the marvellous influence of the world-famous Jaṭā-Siṁhanandi in the following verse :

धैर्यपरगृध्रपिंछा-
चार्यर **जटासिंहनंदि** जगतीख्याता-
चार्यर प्रभावमत्या-
श्चर्यमदं पोगळ्वडब्जजंगमसाध्यं ॥ I. 14.

Besides these references mere Siṁhanandi is mentioned by Aggaḷa (A.D. 1189) in his *Candraprabhapurāṇa* (Ed. Mysore 1901), by Kumudendu (*c.* A.D. 1275) in his *Rāmāyaṇa* (Ed. Kolhapur 1936) and by Nāgarāja (A.D. 1331) in his *Puṇyāsrava,* but we have no evidence to identify this Siṁhanandi with Jaṭā-Siṁhanandi in the absence of the qualifying term Jaṭā.

Kŏppala (Nizam state) was once a famous cultural centre ; it was held in high respect by the Jainas of medieval India ; and to-day it is a place of great antiquarian interest especially due to numerous inscriptions including that of Aśoka[2]. On the hill Pālkī Guṇḍu adjoining Kŏppaḷa, just near the Aśokan inscription, we have a pair of foot-prints ; and just below that, an inscription of two lines in Old-Kannaḍa informs us that

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1. This work is not published as yet. Mr. D. L. NARASIMHACHAR kindly sent this verse to me from a Ms. of that work in the Oriental Library, Mysore.

2. N. B. SHASTRI : 'Kopaṇa-Koppaḷa' in the *Karnāṭaka Sāhitya Parishat-patrike* Vol. XXII, iii, pp. 138-54.

Cāvayya prepared (i.e. got carved) those foot-prints of Jaṭā-siṅganandi-ācārya.[1] It is usual with Jainas to commemorate great persons by preparing foot-prints like this especially on the spot where the monks etc. breathed their last or where their last remains were consigned to flames. Such spots, often with some structure on them, are known as Nisidi.[2] Kōppaḷa or Kopaṇa was not only a great town but a holy place as well which was specially visited by Jaina monks for their Saṁnyāsa-maraṇa i.e., the Jaina monks spent their last days there and voluntarily submitted to death. The foot-prints indicate that Jaṭā-Siṁhanandi breathed his last at Kōppaḷa. I am inclined to identify our author with him for the following reasons. The name Jaṭā-Siṁhanandi, which distinguishes him from other Siṁhanandis, is there ; various references to him in Kannaḍa literature point to the fact that he belonged possibly to Karṇā-ṭaka, which in the days of Nṛpatuṅga, extended from the Kāverī to the Godāvarī ; and lastly many prominent saints like Kumārasena were specially attracted to Kopaṇa in their last days, so it is likely that our author also came there for his Sallekhanāmaraṇa.

From the above references we can get some glimpses of Jaṭā-Siṁhanandi's personality as it impressed the later minds. Jaṭā-Siṁhanandi belonged possibly to Karṇāṭaka. He was endowed with the genius of a poet, and was 'a courageous monk of perfect religious conduct.' His was an 'outstanding personality of great reputation.' As expected of a Jaina monk, he wandered over different parts of the country and preached

1. C. R. KRISHANAMA CHARLU : *The Kannaḍa Inscriptions of Kopbāḷ*, Hyderabad Archæological Series No. 12, Hyderabad 1935. The photograph of the Inscription is reproduced elsewhere in this volume with the kind permission of the Director of Archæology, Nizam's Government (his letter No. 1399, Dated 22-4-1937).

2. See my note on this word in the *Annals of the* B. O. R. I. Vol. XIV p. 264.

religious doctrines amongst 'princes and peasants.' Almost uniformly he is styled as an Ācārya, i.e., the Preceptor who admits and initiates the novices in the ascetic order. His status of an Ācārya would indicate that he lived a fruitful religious life and passed away, possibly at a ripe age, by observing Sallekhanā at Kopaṇa which was considered to be a holy place, and by his remains he added further to its religious sanctity.

5. His Date and other Works

In the light of the references noted above it is not in any way difficult to put a later limit to the age of Jaṭā-Siṁhanandi. Dates of the authors who refer to him are pretty definite. Noting them chronologically, Mahābalakavi (A.D. 1254), Kamalabhava (c. A.D. 1235), Guṇavarma (c. A.D. 1230), Janna (A.D. 1209), Pārśvapaṇḍita (A.D. 1205) and Nayasena (A.D. 1120) mention his name. In the 11th century Dhavala refers to Jaṭila as well as to his *Varāṅgacarita*. In the 10th century Cāmuṇḍarāya refers to him and draws a quotation from his work ; and forty years earlier than that, *Ādipurāṇa* of Pampa refers to Jaṭācārya. In the 9th century Jinasena II praises the poetic flash of Jaṭācārya in his *Ādipurāṇa* which was begun about A.D. 838. In the 8th century Jinasena I refers to *Varāṅgacarita* in his *Harivaṁśapurāṇa* that was completed in A.D. 783 ; and just five years earlier than that, in A.D. 778, Uddyotanasūri refers to Jaṭila and also to his *Varāṅgacarita*. From these facts it is quite certain that Jaṭā-Siṁhanandi must have flourished earlier than A.D. 778. Thus at the beginning of the last quarter of the 8th century A.D. *Varāṅgacarita* was a famous work both in the South and the North and both among Śvetāmbara and Digambara writers. To account